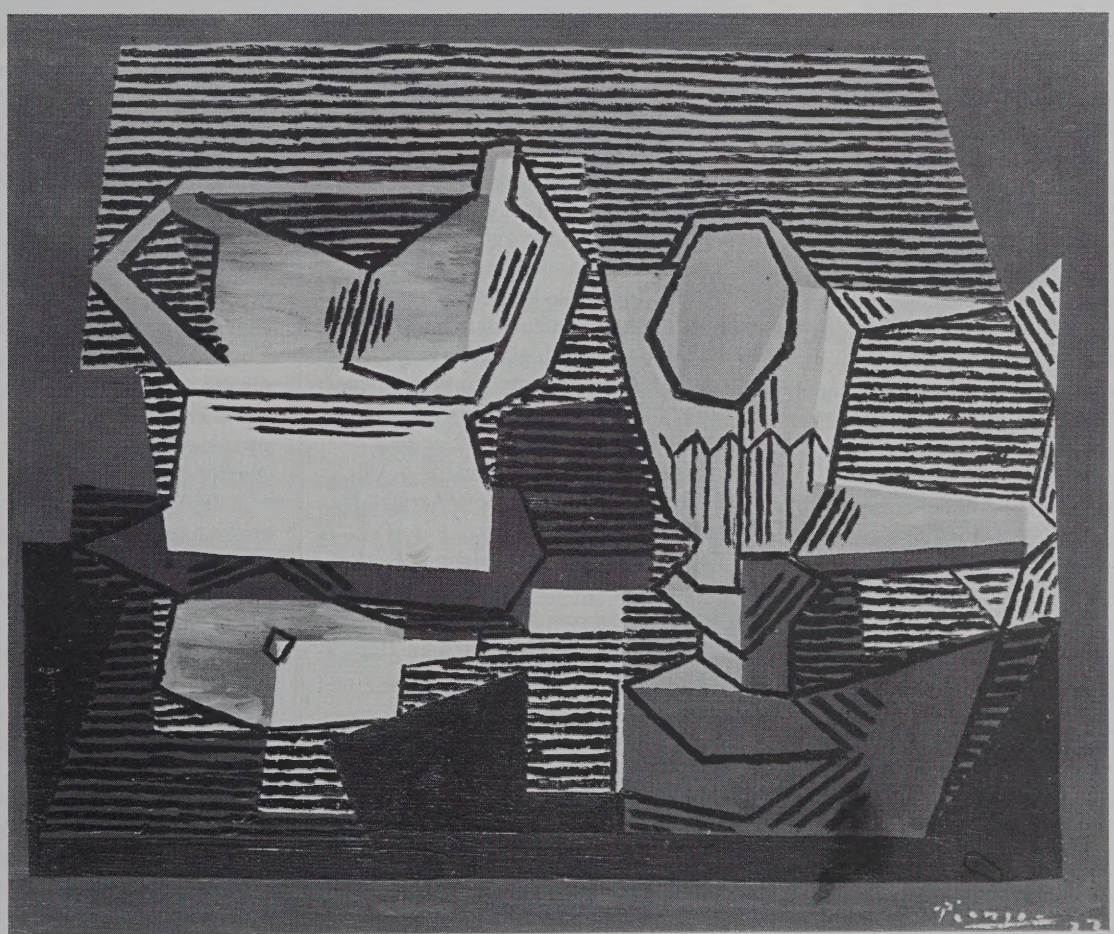
IFAR reports

Volume 12, Number 7
July 1991

Formerly the Stolen Art Alert and Art Research News

A Bierstadt Controversy Resolved • 168 Prints Stolen in L.A.

Chinese Export Scholar Betrays Trust • The Estate Tax Trap



Picasso's Table with a Goblet *which was stolen this May and recovered in Prague by Czechoslovak police in June.*

Bierstadt: Controversy in Connoisseurship

IFARreports
incorporating *Stolen Art Alert*

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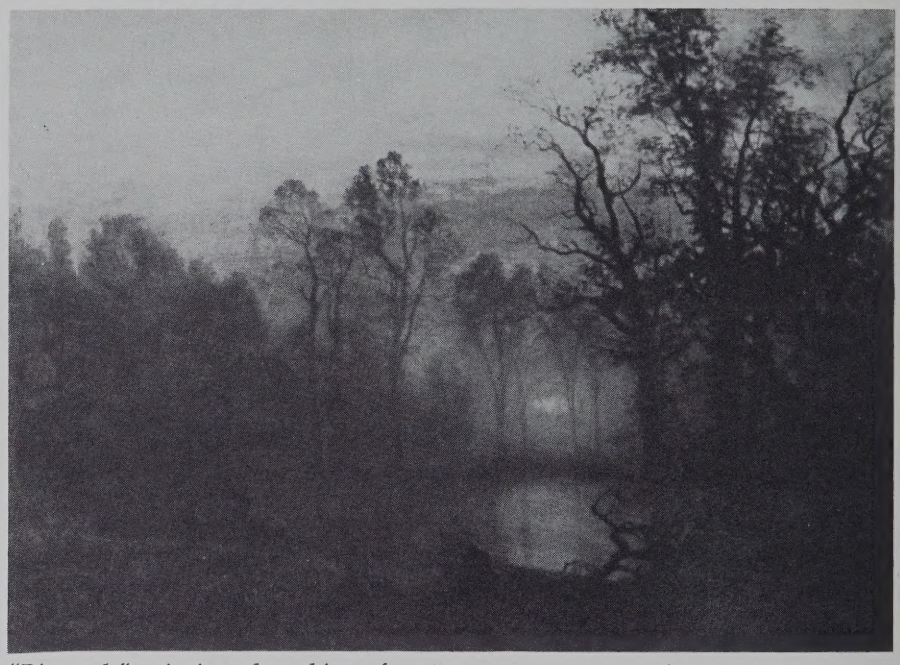


"Bierstadt" painting, the subject of controversy among experts.

The authenticity of a "Bierstadt" painting, lacking a documented history much before 1983 when it was sold at a major New York auction house, has been brought into serious question after examination by IFAR's authentication service. It is signed with an approximation of the familiar "ABierstadt" inscription at lower left. The painting, *Deer in a Sunset Landscape*, is generally reminiscent of a number of works by Albert Bierstadt.

Although IFAR could not find any reference to this work in the major literature on the artist, including Gordon Hendricks's 1974 monograph on Bierstadt, it was given a scholarly evaluation in August, 1989, by an American paintings specialist. Having been asked to give an opinion on the work prior to its sale at an auction house in Houston, the expert did not see the work directly, but examined only a small color transparency. He wrote at that time that "although some of the detail is lost in the transparency, the painting certainly looks as if it were by Bierstadt." The auction house sold it as a Bierstadt a month later to IFAR's client.

This spring, another New York auction house questioned the attribution of the painting when the owner decided to consign it for sale. Their experts had serious doubts about its authenticity and would not handle it unless a current critical opinion could be obtained. The owner turned to IFAR.

IFAR asked a Bierstadt scholar and an experienced conservator to give the work a thorough going over both stylistically and technically. For this article, they prefer to remain anonymous, as does the earlier scholar. The consensus was that while the general compositional type was somewhat similar to other evening landscapes by Bierstadt and other 19th-century American landscape painters, it did differ considerably in style and technique. The experts believed, after close observation, that the work was not by Bierstadt's hand, an opinion in direct conflict with the earlier scholar's judgment that the work appeared to be by the master.

IFAR's experts observed that the painting had been restored and that there were extensive repairs, including the area of the sun's reflection in the water, the upper left sky, and around the edges. Under a microscope, the surface appeared to have been overcleaned, exposing the tops of the canvas threads and disturbing the thin glazes used in the landscape. The signature looked contemporaneous with the painted surface, and had a bar at the bottom of the initial "A," not normally seen.

They pointed out also that Bierstadt's consistent technique in painting skies is to carefully build up his tone in layers of applied pigment. Here, by contrast, one can see only the application of thin oil glazes forming the sky. This holds true for the objects in the landscape as well, including the trees at right, which lack the solid modeling, muscularity, and weight one would expect from Bierstadt. The experts further pointed out that the trees in the middle distance, suggested only by an undefined tonal mass, are most uncharacteristic of the artist's work in form and handling.

Further stylistic discrepancies include the clumsy and crudely handled deer in the right foreground. As one of the experts observed, Bierstadt modeled forms "with a basic competence born of an early study and mastery of German academic oil painting techniques," not seen here. While Bierstadt certainly did a significant number of mediocre paintings, the IFAR experts believed that this work was too weak to sustain an attribution to Bierstadt even in his least inspired moments.

With the earlier opinion of this work clearly at odds with current opinion, IFAR offered to make the painting available to the first expert for a direct examination. He welcomed the opportunity, and we arranged to have him come to our office in June. He was "shocked" when he saw the original as it looked so different from what he had remembered from the transparency. He examined the signature and decided that it looked very stiff and labored, that the painted surface appeared thin and to have suffered from overcleaning. The expert expressed concern that a "layer of depth" may have been removed causing the bright orange sun to be more prominent and "out of balance" with the rest of the painting. This may also account for a certain amount of indistinctness in the middle ground and in the area at the far bank of the lake.

In addition, the first scholar noted that the light cast from this setting sun, which falls on the gnarled branches of the fallen trees in the foreground, does not strike the trunks of the trees in the middle distance at right. The stark silhouette of the dead tree against the pool of water in the middle ground struck him as overly dramatic even for Bierstadt, and elements of this tree and the stump at left were too carefully centered between the vertical accents of the trees in the middle ground. He stated, "this is not Bierstadt's mode of organization." Other stylistic inconsistencies cited by the scholar were the too tangled trees at right, and the deer in the foreground, one of whose "peglegs" is "unfortunate."

Although many experts feel comfortable in giving opinions from photographs alone, most would agree that looking at the actual work of art is certainly preferable. In this case, the condition of the work and the rather muddy appearance of the foreground, obscured details in the transparency that could only be seen by examining the picture directly. When given the opportunity, the expert reversed his earlier judgment. Interestingly, the emphasis of his criticism about the work was generally directed to areas not discussed by IFAR's other experts, thereby presenting further convincing reasons to substantiate their negative opinion.

Virgilia Heimsath Pancoast

Prague Picassos Found

Less than two months after the theft of four major Cubist works by Picasso (*IFARreports*, May '91 and in this issue nos. 671-74), the works have been recovered by Czechoslovak and German police. Valued at $30 million, the four paintings which were stolen on May 6 from the National Gallery in Prague set off an international search for both the thieves and the paintings.

Three of the four paintings were displayed at a news conference in Prague on June 28. These were *Port of Cadaques, Mandolin and Glass of Pernod*, and *Table with a Goblet*. The fourth painting, *Absinthe and Cards*, was reportedly recovered in the German town of Bayreuth.

According to a Czech TV report, the three paintings recovered in Prague were found in the apartment of a 46-year-old Prague resident, but he was not identified. Pavel Hoffman, the Prague Police Chief, said the thieves were Czech nationals and habitual offenders who were detained on Thursday, June 27. The apprehension of the thieves lays to rest speculation that the robbery was the work of some international organization dealing in art theft or that it was a theft committed to the order of a private collector who specified which works to steal.

Lubomir Slavicek, the gallery's general director, was quoted in news releases as saying that "I never thought I would see these paintings so soon and be able to confirm them as genuine."

Anna J. Kisluk

An Often Overlooked Facet of Estate Taxes for Art Collectors

A funny thing happened on the way to the forum. An art collector named Sam had a reservation to attend the latest forum on Art Collecting and the Law. Sam was considering preparing a document (some people call it a will) to transfer one of Sam's favorite paintings to his cousin Nellie. The painting was worth $100,000 and Sam—widower, amateur lawyer, professional collector, and in the top estate tax bracket—wondered how the $60,000 in estate taxes he planned to pay on the bequest would affect his other legatees; Sam had a large family, all of whom were to receive a percentage of the estate—and, of course, his favorite charity, the Sam and Alice Charitable Foundation, was also to receive a percentage of the estate. Sam, who went to art law conferences as often as he could, recalled that one speaker at a recent conference stated that the estate tax could be as high as 60%. Sam, always highly gifted in arithmetic, quickly calculated that this would amount to $60,000 on his $100,000 painting. He was hoping that at this forum some creative suggestions would be offered to "find" the $60,000. He also had in mind leaving a lovely sculpture to Nellie's brother, also with a value of $100,000. That would probably mean another $60,000 had to be found.

One of the pluses of art law conferences is that often you can take away one pearl that illuminates or darkens the hour. This forum was no exception. Much to Sam's chagrin he learned at the forum that $60,000 in estate taxes for a $100,000 fair market value painting was the wrong answer! The correct answer was approximately $150,000 in taxes or nearly 150% of the value of the painting. This conclusion comes about because the estate tax is a tax-inclusive tax—that is, the tax payment is itself part of the taxable base. This is to be contrasted with an *inter vivos* gift, where the tax is not included in the amount on which the tax is calculated, or with state inheritance taxes where the beneficiary is taxed on the amount received rather than on the amount bequeathed. (Of course, if there were an *inter vivos* gift, the donor would have to live another three years to avoid the gift amount being brought back to the taxable estate and there are questions of tax basis and capital gains, but that is another story and perhaps another forum.)

That was the good news. The bad news was that the other cousin-legatees who were each to share a percentage of the taxable estate would receive amounts less than Sam had anticipated and, worst of all, his favorite charity—the Sam and Alice Charitable Foundation—which was to receive the residuary portion of Sam's estate would receive much less than expected. This was so because the taxes on the taxable portion would eat into the estate leaving the charitable remainder that much smaller. As a corollary, Sam's desire to bequeath a non-liquid asset (in this case a painting or a sculpture) utilized a significant portion of the investible assets.

There was much more to the forum, although it would not be helpful to ask Sam. He did, however, take away with him one simple idea: most art collectors and their advisors have only the dimmest view of the impact of the various tax rules on bequests of art—or, indeed, any non-liquid, non-income-producing asset; that ignorance in this area is painless until that fateful day arrives and no solutions are then available; that good advice—an accurate first opinion, not necessarily a second opinion—can be a very prudent investment.

One corollary of this knowledge is that specific bequests of art to charitable institutions may not be that costly (at the highest estate bracket, the individual legatees would lose only 40% of the value of the object, with no headaches or commissions incurred to sell the piece), and a worthwhile charity could have a most substantial benefit. Indeed, inasmuch as *bequests* to charities (in contrast to *inter vivos* gifts to charities) do not require a "related" purpose for the charitable deduction, an organization such as IFAR could be a most attractive and grateful beneficiary. Something to think about!

The Sams of this world should unite: not to change the law (if only they could!) but at least to understand it a wee better, and try to determine if there are not some prudent alternatives to the handling and disposition of the art they have come to love, and some day, must leave.

Franklin Feldman

Courtesy of the Scranton Times

The Robin Hood of Chinese Export Porcelain

Scranton University Scholar Pilfers from Northeast Museums Rich in Porcelain to Upgrade Lesser Collections

Courtesy of the Museum of Art, Rhode Island School of Design

Chinese Export porcelain double-handled cup and saucer, ca. 1790, which Feller gave to the USDS after stealing it from the Rhode Island School of Design Museum.

Scene One—Or What's Wrong with this Picture? A university professor and one of the foremost experts on the American trade in Chinese Export porcelain visits the Peabody Museum in Salem, Massachussetts to study its collection. He comes with recommendations and is given a scholar's privileges to examine valuable works in the collection. He demonstrates his expertise over the years with significant publications in books and journals. He avidly collects beautiful objects of porcelain and glass, and during his fifteen-year association with the museum, magnanimously donates numerous Chinese Export porcelain artifacts to help build its strong collection in this area of the decorative arts. The professor is made an honorary curator and, as a benefactor, is further recognized with a position on the museum's board of trustees. This succession of events would have been appropriate had this scholar lacked the excessive desire to acquire objects of art by any means, including theft. However, in the case of John Quentin Feller, professor of history at Scranton University and trustee at the Peabody Museum, the scholar not only had the desire, but he abused his scholarly privileges to fulfill it.

Last January it came to light that, over the course of 20 years, Professor Feller had infiltrated the museum network in the Northeastern United States, gaining access to rare objects by means of his scholarly credentials, and removing them from the institutions that preserved them. A professor in the department of history and political science at Scranton University who earned his doctorate at Catholic University, Feller's expertise is 18th- and 19th-century porcelain and glass, on which he has become a noted authority. He wrote a book on the fine crystal and cut glass made at the Dorflinger Glass Company in Pennsylvania, and also a book, titled *To the Farthest Gulf: The Story of the American China Trade.* In the 1970s, he wrote a series of articles, published in *Antiques* magazine, sorting out the stylistic evolution of a group of Chinese Export porcelain objects, known as the *Famille rose*, which became "the basis for understanding this group," according to Thomas Michie, Curator of Decorative Arts at the Rhode Island School of Design Museum. Peter Fetchko, Director of the Peabody Museum, spoke of his "lasting contribution to the field of Chinese Export porcelain."

John Quentin Feller displaying a Dorflinger glass pitcher.

Expertise Equals Access

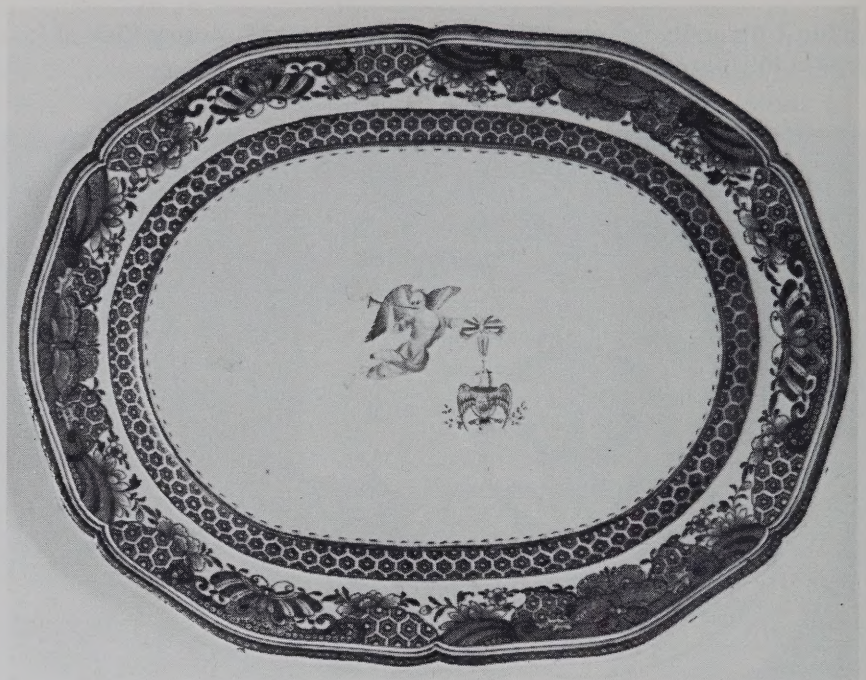
Because he had established this level of expertise, Feller had access to rare collections and sometimes was left unmonitored at the Winterthur Museum in Winterthur, Del.; the Peabody Museum and the Essex Institute in Salem, Mass.; the Rhode Island School of Design Museum in Providence; the Wadsworth Athenaeum in Hartford, Conn.; the Philadelphia Museum of Art; the Corning Museum of Glass in Corning, N.Y.; and the Ashmolean Museum in Oxford, England. At each institution it has been determined that Feller stole important examples of porcelain dishes and figurines, concentrating on Chinese Export porcelain collected by U.S. presidents. He transported these items to his home in Scranton, Pennsylvania. At the Peabody Museum, where he had established his most trusting relationship, Feller

not only stole porcelain objects, but donated items to the museum that he had stolen from other public collections.

Discovered! Enter the Police

Feller's misdeeds went undetected until last January, when he misjudged the acumen of the curatorial and security staff at the Winterthur Museum. Feller was preparing a book on Chinese Export porcelain and wanted to study a serving platter in Winterthur's collection, now valued in excess of $25,000, which the patriotic organization known as the Cincinnati Society had given to President George Washington. Feller himself raised the alarm, saying that when he went to the room where the platter usually was displayed, it was missing. A massive search ensued to discover the whereabouts of the missing platter. When it was finally found by a cleaning woman in another display room cabinet, hidden in a back drawer in protective wrapping, Winterthur called in the Delaware State Police to make a formal investigation. Detective Sergeant Anthony R. Davolos was assigned to the case as investigating officer. "Because Feller was the last to sign out the platter and had reported it missing, we focused on him in our investigation," Davolos told IFAR. "It is our contention that Feller was the one who hid the platter in order to retrieve it later."

According to Ted Hawkinson, Assistant Director of Security at Winterthur, "It came to light when Feller was questioned about the Cincinnati platter that he knew of the whereabouts of two other plates missing from Winterthur and that he had allegedly smuggled them out of the museum among papers in his briefcase." These were two Chinese Export porcelain dinner plates from President James Monroe's collection, valued at $11,000 each. It also came to light that Feller was in possession of rare founder's records from the Dorflinger Glass Company, holdings of the Corning Museum of Glass in New York (which he needed to study and had pilfered rather than pay for the copying fees).



Courtesy of Winterthur

Chinese Export porcelain serving platter from Winterthur's Cincinnati Collection, which Feller allegedly hid for later retrieval.

Det. Sgt. Davolos then realized that the case involved interstate transportation of stolen property, so he called in the FBI. Feller agreed to allow FBI agents to search his Scranton apartment, where over 100 stolen items were recovered, and the two stolen Winterthur plates were found in Feller's Scranton University locker. "Because much of the material was stolen prior to the five-year statute of limitations," said James J. West, U.S. Attorney for the Middle District of Pennsylvania, "it accordingly could not be prosecuted." As a result, Feller was federally charged with two counts of interstate transport of stolen property involving seven Chinese Export porcelain artifacts from Winterthur, the Rhode Island School of Design Museum, and the Ashmolean Museum in Oxford, England. Mr. West issued a statement that Feller has formally agreed to plead guilty to these charges at his arraignment, scheduled for July 23 in Scranton. He now faces a sentence that could bring him 20 years in prison and fines of $500,000. Feller was also charged with theft and attempted theft in Delaware but pleaded not guilty to those charges, and a trial has not yet been scheduled.

A Scholar and his Reputation are Soon Parted

It is difficult to imagine John Feller's ultimate motive for stealing and donating stolen items, especialy when one considers the effect it will have on his respected career. "I would like to talk to him and find out," said Dean Lahikainen, Director of Museum Collections at the Essex Institute. "His desire for the objects superseded the control that others maintain. It was almost an addictive behavior involved with the thrill at getting the objects." Peter Fetchko, Director of the Peabody Museum, surmised that he had a "perverse reason" for his actions. "This is a most unusual and unique situation. To see such an accomplished man with such potential destroy his

reputation and future is a real tragedy."

Only in retrospect can the idiosyncrasies of Feller's personality provide clues to his aberrant behavior. Richard Wheatland, Peabody Museum Board of Trustees president, described the 50-year-old professor as short in stature, in good physical shape, and having cultivated a deep voice for someone his size. He was extremely proud of his collection of art, which he kept in his very modest apartment on the outskirts of Scranton. On many occasions, he invited noted individuals in the art community to view it. Mr. Wheatland described afternoons spent at Feller's apartment when he would boast aggressively of his accomplishments as a scholar and enumerate his important positions in the museum world. He had a "scholar's taste" for minutia, Mr. Wheatland told IFAR, and "would go as far as needed for the sake of accuracy." Amanda Lange, Assistant Curator in Charge of Ceramics and Glass at Winterthur, corroborated Mr. Wheatland's observations. She described Feller as inquisitive and fastidious "to the point of being excessive," and that he was "very proud of his collection in Scranton." Dwight P. Lanmon, Director of the Corning Museum of Glass, said he was "passionately a collector. He could keep a dinner conversation going talking about his collecting. What turned him on was the chase and the ownership, especially as it was associated with the history of the objects."

Stealing art was also Feller's key to playing the role of benefactor of the arts. For example, Feller donated an 18th-century porcelain plate illustrated with a scene of Christ's Baptism to the Peabody Museum. A plate of identical description was stolen from the Philadelphia Museum of Art in the late '70s. It is suspected that Feller was the culprit, and there is a "strong likelihood that the Philadelphia Baptism plate is the one currently at the Peabody Museum," stated Sandra Horrocks, Manager of Public Relations at the Philadelphia Museum of Art. When asked to comment on his motive for taking the plate from one museum and giving it to another, Kathryn B. Hiesinger, Curator of Decorative Arts after 1700 at the Philadelphia Museum, remarked, "He might have wanted the plate to be on public view at a museum where there was no other comparable work. Ours was in storage." Indeed, Feller was largely responsible for building the Peabody's collection of Chinese Export porcelain and maintained a vested interest in helping other museums build their collections in this area, according to Richard Wheatland.

Perhaps the most amazing instance of Feller's Robin Hood giving is his alleged theft of a group of items from a rare Chinese Export tea and coffee service from the Rhode Island School of Design Museum, which he then lent to the Peabody Museum. In 1986, he seems to have taken the items back from the Peabody, only to donate them in memory of his father and mother to the Diplomatic Reception Rooms at the U.S. Department of State in Washington, D.C. According to RISD curator, Thomas Michie, the rarest items that Feller stole from the service were two double handled cups. Appropriately enough, these objects ended up at the Department of State, since they bore the Great Seal of the United States as decoration. According to Gail Serfaty, Associate Curator of the Diplomatic Reception Rooms, Feller had donated many items to them, improving substantially on their collection of Chinese Export. On just one occasion Feller had offered them a porcelain saucer for sale—stolen, as it turns out, from the same tea and coffee service in RISD's collection. Ms. Serfaty maintained that Feller's motive, on the whole, was not monetary gain. "Unfortunately he was a sick, strange man, but he liked beautiful things and had good taste. He wanted to be important by giving." Luckily for the Department of State, the Winterthur incident brought Feller's illicit dealings to light in the nick of time. The curatorial staff of the Diplomatic Reception Rooms was preparing a catalogue of its collections, titled *Treasures of State*, to appear next October. The curators were able to pull Feller's stolen items from the catalogue "literally days before the book went to press," Ms. Serfaty told IFAR.

Whereas Ms. Serfaty estimated that Feller's career "is ruined no matter what happens now," his Scranton lawyer, Joseph D'Andrea, disagrees with her assessment. "His career is not in jeopardy," D'Andrea insists. "He has been a major benefactor to the art community, donating much of his own collection to other museums. He has much to offer students and the art world in the future."

Museum Access for Scholars Affected

Despite the lawyer's remarks, the fact remains that Feller seriously abused his privileges as a trusted scholar with access to valuable objects. Sandra Horrocks at the Philadelphia Museum remarked, "Though we have never before experienced this phenomenon with a respected scholar," Feller's case is "very serious and will affect how other scholars have access to our collection." Ted Hawkinson of Winterthur Security told IFAR that directly as a result of the Feller case, Winterthur has changed its security policies for visiting scholars. In addition to requiring standard letters of recommendation upon application, a background check will be run on each potential user of the collection. Furthermore, the objects will be brought to the scholar in a monitored study area, rather than allowing the individual free access to storage areas or display rooms. Of such security measures, Essex Institute Director Dean Lahikainen states, "One should follow these procedures regardless of who the scholar is," in order to avoid giving the special privileges accorded Feller. Standard security checkpoints should also be in place at all

museums, though this measure will not always prevent insider theft. During an end-of-day rush period, Feller was able to smuggle artifacts through the Winterthur checkpoint where even trustees' bags are normally searched.

Charles Hummel, Director of the Winterthur Museum, felt that many of Feller's misdeeds could have been avoided if other institutions had admitted their suspicions of Feller openly. Glowing reports of his reputation which accompanied his application to study Winterthur's collection, as it turned out, were misleading. "In some instances," Hummel suggested, "letters of recommendation came from institutions or individuals who should have indicated some cause for concern." However, when asked whether museum officials should share their suspicions of an individual's unscrupulous behavior, Richard Wheatland worried that, since suspicions are not truths, they could be deemed libelous. He advised, instead, that curators "network" at the annual convention of the American Association of Museums (AAM), where such "healthy gossip" could be kept from open publicity.

One positive result of the Feller case is the formulation of a panel, tentatively scheduled for the 1992 AAM convention in Baltimore, under the auspices of the curator's committee and organized by Jane Spillman, Curator of American Glass at the Corning Museum of Glass. The topic will be internal security and theft in museums.

As for John Quentin Feller, he should not be regarded as "a symbol of all members of the academic community," in the words of Charles Hummel. "It would be a disservice to academia and to the public to discontinue access to collections at learning institutions such as Winterthur. We are more cautious now, but we are not changing our position."

Caroline Goeser

Arrest in West Coast Print Thefts

Christopher Lewis of Pebble Beach, California, a son of the comedian Jerry Lewis and owner of Lewis Fine Art in Del Rey Oaks, has been charged with one count of burglary and one count of receiving stolen property. The charges evolved from a November 28, 1990 burglary of a storage facility owned by American Design Limited during which 168 limited edition graphics, valued at $200,000, were stolen. Mr. Lewis has also been linked, but not charged, with a burglary in 1988 of Provenance, Inc. where he had been employed prior to opening his own business in Del Rey Oaks.

According to Detective Bill Martin, the Los Angeles Police Department art theft and forgery specialist, the police received information in February of this year that art from the burglary at American Design was being sold in the San Francisco Bay area. Detective Martin and his colleague Detective Ross Arai of the Asian Crime Investigative Section made an undercover "buy" which resulted in the recovery and identification of four graphics from the 1990 theft. In March, additional information led to another undercover operation during which 15 more graphics were recovered.

As a result of these operations, the investigating officers learned that the suspect selling the works was Christopher Lewis. A warrant for Mr. Lewis's arrest on a charge of receiving stolen goods as well as a search warrant for his residence and his business premises were issued. The search resulted in the recovery of another 120 of the stolen graphics and linked Mr. Lewis to the 1988 burglary of Provenance, Inc. Six of the Provenance graphics were recovered during a search of Mr. Lewis's premises. Detective Martin told IFAR that during the 1988 burglary of Provenance, Inc., the company's whole storage area had been cleared out, and the stolen works were taken with their frames.

Mr. Lewis published limited editions of various artists including Neil Doty, whose works he then sold to American Design. Some of Doty's works were among those taken in the burglary. An attorney initially retained by Mr. Lewis was quoted in *Art Business News* as saying that the case was a civil dispute and that there "was more to the case than meets the eye," since Mr. Lewis and American Design had been involved in a longstanding dispute over unpaid debts. A preliminary hearing, scheduled for July 8, has, IFAR understands, been postponed since Mr. Lewis's original attorney is no longer on the case and Mr. Lewis is seeking other counsel.

A.J.K.

Just In . . .

This bronze sculpture of a woman by Auguste Rodin was recently stolen in Los Angeles. Additional details and information will appear in the August/September 1991 issue.

Update

Rodin Thief Pleads Guilty

Stephen Shih, the 27-year-old unemployed truck driver who was arrested last year for the 1988 theft of Rodin's *Mask of the Man with the Broken Nose* from the Philadelphia Rodin Museum, pleaded guilty on May 3 to the charge of armed robbery. As reported last year (*IFARreports*, Mar./Apr. '90), the recovery and arrest involved both the Philadelphia Police Department and the FBI and was considered the first such armed robbery at an American museum.

Shih also pleaded guilty to a robbery in a supermarket during which he fired two to three shots at a grocery store employee who pursued him. A third charge of armed robbery with a sawed-off shotgun of a 7-Eleven, during which no shots were fired, still remains to be settled.

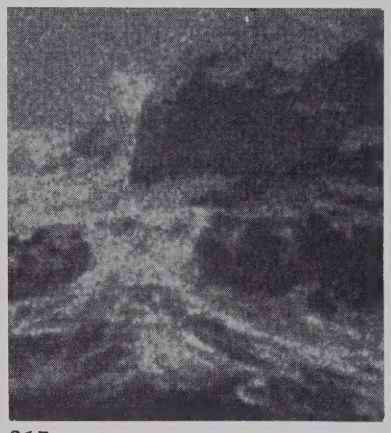
The plea agreement which included both the museum and grocery store robberies calls for a sentence of 7-1/2 to 15 years in prison. Rodin's 1864 12-inch high bronze has been returned to the museum and is again on display.

FBI Special Agent Robert Bazin, who was intimately involved in both Shih's arrest and the subsequent recovery of the bronze, was pleased by the outcome. IFAR made several attempts to contact Shih's attorney but the phone calls were not returned, so there is no comment from that source as to why Shih pleaded guilty to the two charges.

A.J.K.

Additional Information

Additional photographs have been supplied to us for items listed in *IFARreports*, Apr. '91, for catalogue numbers 315 and 316. These photographs appear below.



315 *detail*

316

Missing

Paintings, Pastels, Mixed Media Works, and Watercolors

Italian, 20th Century

VEDOVA, Emilio (b. 1919). *Varsovie N. 1.V*, 1959-60. Oil and mixed media on canvas. 275.0 x 205.0 cm. *91.277.1. Rome, Italy. Jan. 1 '66.

Prints, Drawings

American, 19th Century

SARGENT, John Singer (1856-1925). *Retrospection*. Lithograph. 30.5 x 30.5 cm. Signed in l/r: J. Sargent. Inscribed in lower center with title. *91.251. Los Angeles, CA. Sep. 1 '89.

Recoveries

Paintings, Pastels, Mixed Media Works, and Watercolors

OPIE, Sir William (English, 19th century). *Portrait of the Artist's Niece*. Oil on canvas. 61.0 x 76.2 cm. *91.216.6. Tulsa, OK. Mar. 31 '91. (*IFARreports*, May '91, no. 430).

POTTHAST, Edward Henry (American, 1857-1927). *Easthampton Beach Scene*, ca. 1910. Oil on canvas. 50.8 x 40.6 cm. *91.216.1. Tulsa, OK. Mar. 31 '91, (*IFARreports*, May '91, no. 402).

Liturgical Objects

Spanish. Processional cross. Gilded silver. *88.91.3. Torralbilla, Spain. (*IFARreports*, Mar./Apr. '88, no. 328).

Stolen Art Alert

In cooperation with the art community, insurance companies, police, the FBI and Interpol

609

Stolen Objects

The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

608 SYMONS, George Gardner (1863-1930). *Laguna Crossroads*, 1920. Oil on canvas. 50.8 x 45.7 cm. A landscape with three buildings in the middle ground, a tree to the left, a cement bridge in the middle foreground; all in very bright colors including several tones of red. The sides of the canvas are covered in black tape. 91.262.1. Pasadena, CA. May 23, '90.

American, 20th Century

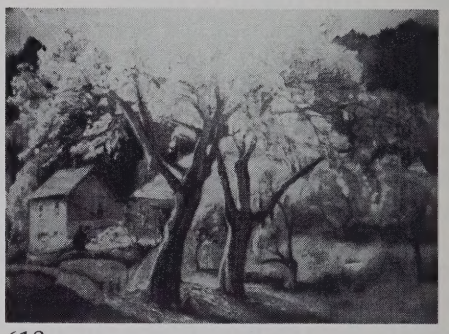
609 KROLL, Leon (1884-1974). *Bridge at Vernon*, 1910. Oil on canvas. 59.7 x 74.3 cm. A landscape depicting a stone bridge with buildings at the left end of the bridge. *91.279.1. Jun. 16, '91.

610 KROLL, Leon (1884-1974). *Orchard*, 1907. Oil on canvas. 91.4 x 121.9 cm. An orchard with blossoming trees in the center foreground and farm buildings in the left middle ground. *91.279.2. Jun. 16, '91.

Belgian, 19th Century

611 BRAEKELEER, Henri de (1840-88). *The Blood Mountain*, 1870. Oil on canvas. 55.0 x 42.0 cm. Bears a rectangular stamp in l/r inscribed "Vente Leys." *91.264.14. Antwerp, Belgium. Apr. 28, '90.

612 BRAEKELEER, Henri de (1840-88). *The Green Michael*. Oil on paper laid down on panel. 59.0 x 47.0 cm. Bears a red rectangular stamp l/r inscribed "Vente Leys." *91.264.16. Antwerp, Belgium. Apr. 28, '90.



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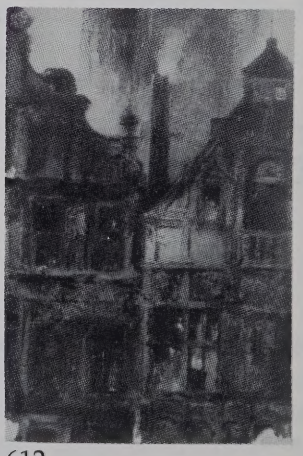

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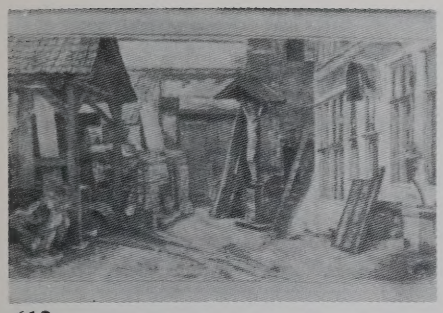

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613 BRAEKELEER, Henri de (1840-88). *St. Anne's Almshouse*. Oil on canvas. 69.0 x 130.0 cm. Possibly by Henri Leys (Belgian, 1815-69). *91.264.17. Antwerp, Belgium. Apr. 28, '90.

614 BRAEKELEER, Henri de (1840-88). *The Wooden House*. Oil on panel. 55.0 x 40.5 cm. Bears a rectangular red stamp in l/r inscribed "Vente Leys." *91.264.15. Antwerp, Belgium. Apr. 28, '90.

615 BRUNIN, Leon (1861-1949). *The Fugitive*. Oil on canvas. Signed: Leon Brunin. Also signed on verso. 91.264.4. Antwerp, Belgium. Apr. 28, '90.

616 HERMAN, Redig Laurent. *View of the Antwerp Roadstead*, 1856. Oil on panel. 91.264.5. Antwerp, Belgium. Apr. 28, '90.

617 SCHIPPERS, Joseph (1868-1950). *The Examination*, 1933. Oil on canvas. 60.0 x 50.0 cm. Signed in l/r. Bears the inscription on verso: "Chez l'operateur par Jos Schippers Anvers le 13.12.1933." *91.264.28. Antwerp, Belgium. Apr. 28, '90.

Belgian, 20th Century

618 DELVAUX, Paul (b. 1897). Les *Extravagantes d'Athènes*, 1969. Oil on canvas. 25.0 x 35.0 cm. Inscribed "Paquera 1.1.69" on the front, a certificate on the verso signed in pencil: "Charles van Duen." Two partially nude women looking at each other; one has a red cloth draped over her head and part of her body. 91.270.1. Knokke-Heist, Belgium. May. 1, '91.

619 GEVAERT, Edgar (d. 1965). *Carp Fishermen*, 1957. Oil on canvas. 34.0 x 45.0 cm. Signed and dated in l/r. Three carp swimming to the left in water with waterlilies. *91.271.3. St. Maartens-Latem, Belgium. Dec. 11, '90.

620 GEVAERT, Edgar (d. 1965). *Study of Rocks*. Oil on canvas. 60.0 x 70.0 cm. Signed in l/r. Dated. Underwater landscape of rocks, shells, and marine plants. *91.271.2. St. Maartens-Latem, Belgium. Dec. 11, '90.

621 GEVAERT, Edgar (d. 1965). *Swiss Landscape*, 1960. Oil on canvas. 44.0 x 58.0 cm. Signed in l/r. Cows on the left grazing in a mountainous landscape with a large tree in the center background and shrubs in the right foreground. *91.271.4. St. Maartens-Latem, Belgium. Dec. 11, '90.

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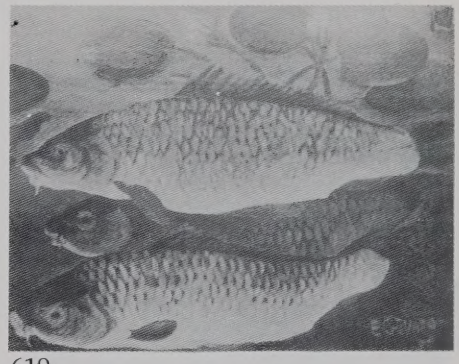

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622 GEVAERT, Edgar (d. 1965). *Three Cows and a Cowgirl*. Oil on canvas. 70.0 x 85.0 cm. Signed in l/r. Mountainous landscape with three cows, one standing on the right, one lying down on the left, and a third grazing on the leaves of a tree; the figure of woman from the waist up is seen behind the standing cow and the figure of a bearded man dressed only in pants and leaning on the rear of the same cow is to the right; a dog appears in the lower right corner. *91.271.1. St. Maartens-Latem, Belgium. Dec. 11, '90.

623 SERVAES, Albert, Attr. to (1883-1966). *Visit to the Graveyard*, 1911. Oil on canvas. 52.0 x 73.5 cm. Signed and dated in l/r. *91.264.10. Antwerp, Belgium. Apr. 28, '90.

623

Dutch, 17th Century

624 BERCHEM, Nicolaes (1620-83). *A Hilly Landscape*, 1643. Oil on canvas. 25.5 x 32.0 cm. A landscape with a peasant herding a group of animals including cows, sheep, and goats. *91.107.41. New York, NY. Jan. 1, '89. *Reward*.

625 BLOEMEN, Jan Frans, called Orizzonte (1657-1720). *Landscape*. Oil on canvas. 50.0 x 66.0 cm. *91.107.44. New York, NY. Jan. 1, '89. *Reward*.

626 GLAUBER, Johannes (1646-1726). *Classical Landscape*. Oil on canvas. 35.6 x 45.7 cm. *91.107.42. New York, NY. Jan. 1, '89. *Reward*.

627 GOYEN, Jan van, Attr. to (1596-1665). *Castle and Watch Tower on the Banks of a Stream*, 1643. Oil on panel. 31.0 x 49.0 cm. Bears the monogram "VG" on the side of the fishing boat. Allegedly bears the date "1643" on the right side of the same fishing boat. *91.264.22. Antwerp, Belgium. Apr. 28, '90.

628 GOYEN, Jan van (1596-1665). *Fisherman and Boats in a Harbor*. Oil. 50.0 x 68.0 cm. Signed: Jan van Goyen. 91.264.7. Antwerp, Belgium. Apr. 28, '90.

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629 PORCELLIS, Jan (1584-1632). *Dutch Ships Sailing on the Foaming Billows*. Oil on panel. 38.0 x 53.0 cm. Allegedly bears the signature of Van de Velde. Possibly by Alexander Adriaensen (Flemish, 1587-1661). *91.264.20. Antwerp, Belgium. Apr. 28, '90.

630 SEGHERS, Hercules (1590 -1638). *Landscape*. Oil on panel. 19.0 x 42.5 cm. *91.264.9. Antwerp, Belgium. Apr . 28 '90.

631 VELDE, Willem van de, the Younger, Attr. to (1611-93) . *Galleons on a Turbulent Sea*. Oil on canvas? 51.0 x 60.0 cm. Restored in the upper left corner and illegibly signed on the stern of the largest ship . *91.264.21. Antwerp, Belgium. Apr . 28 '90.

Dutch, l9th Century

632 CATE, Hendrik Gerrit ten (1803-56). *Skating*. Oil on panel. 25.1 x 34.6 cm. Signed in 1/1. *91.274.2. Amsterdam, The Netherlands. Nov. 28, '90.

633 CATE, Hendrik Gerrit ten (1803-56). *Windmill in an Evening Landscape*. Oil on panel. 24.3 x 34.8 cm. Signed in 1/1. *91.274.1. Amsterdam, The Netherlands. Nov. 28, '90.

634 KLEYN, J. (b . 1813) . *Riverscape*. Oil on panel. Signed: J. Kleyn. 91.264.3. Antwerp, Belgium. Apr . 28, '90.

635 KOEKKOEK, Hermanus, the Younger, Attr. to (1840-1912). *Two Sailing Boats*. Mixed media on panel. *91.264.26. Antwerp, Belgium. Apr. 28, '90.

636 PORTIELJE, Edward (1861-1949). *Fisherman Arriving*. Oil on canvas. Signed: Edwart Portielje. 91.264.2. Antwerp, Belgium. Apr. 28, '90.

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English, 19th Century

637 BURNE-JONES, Sir Edward Coley. (1833-98). *The Angels of Creation—The Fourth Day*, 1876. Watercolor, gouache, and shell gold on linen, mounted on paper stretched over wood panel. 102. 9 x 35. 9 cm. Bears the accession number "1943.457." *91.278.l. Harvard University Art Museums. Cambridge, MA. Feb. 1, '70.

638 GIBB, Robert, the Younger (b. 1845). *A Woman Spinning with a Young Child*. Oil on canvas? A woman spinning at a wheel wearing a white bonnet with a pink ribbon, a yellow scarf, and a blue apron; a young child standing beside her and reaching up to her. *91.267.l. St. Genesius Rode, Belgium. Jan. 4, '89.

639 WILKIE, Sir David (1785-1841) . *Study for "The Letter of Introduction."* Oil on panel 10.8 x 12.l cm. *91.107.43. New York, NY. Jan. 1, '89. *Reward.*

Flemish, 17th Century

640 BROUWER, Adriaen, Attr. to (1605-38). *Figures in a Pub or Tavern*. Oil on panel. 36.0 x 31.0 cm. Signed "AB" on a white spot on the table. Badly damaged with the wood mouldering and the paint flaking *91.264.11. Antwerp, Belgium. Apr. 28, '90.

641 KESSEL, Ferdinand van, Attr. to (1648-96). *The Animal Concert*. Oil on brass. 13.3 x 16.5 cm. *91.264.23. Antwerp, Belgium. Apr. 28, '90 .

642 RUBENS, Peter Paul, Attr. to (1577-1640). *Apollo and the Muses*, 1599. Oil on canvas. 76.2 x 86.4 cm. *91.261.1. New York, NY. Jan. 1, '62.

643 RUBENS, Peter Paul, Copy after (1577-1640). *Daniel in the Lion's Den*. Oil on panel. 44.0 x 65.0 cm. Panel has been glued together and the colors embellished. A copy after the original (National Gallery, Washington, D.C.). A stamp representing three small towers and two hands is affixed to the panel. *91.264.13. Antwerp, Belgium. Apr. 28, '90.

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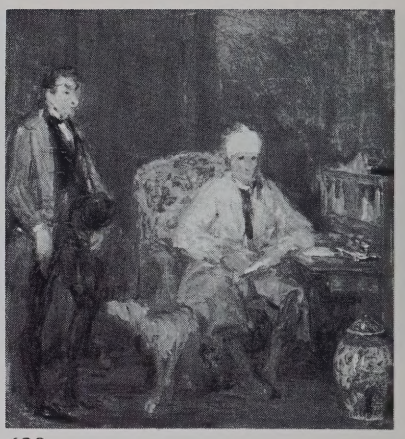

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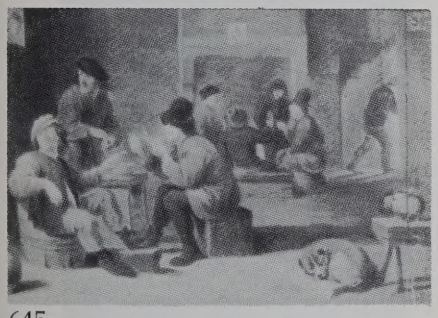

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644 SCHUT, Cornelis (1597-1655) . *David's Triumph.* Oil on canvas. 66.5 X 82.0 cm. Probably signed in 1/r. *91.264.8. Antwerp , Belgium. Apr. 28, '90.

645 TENIERS, David, the Elder, Attr. to (1582-1649). *Tavern Scene.* Oil on panel. 45.5 x 65.0 cm. Bears initials "DT" on piece of panel added on the right. Heavily polished and poorly retouched. *91.264.19 . Antwerp, Belgium. Apr. 28, '90.

646 TENIERS, David, the Younger (1610-90). *Moses Striking Water from the Rock (*After Primaticcio, Italian 1504-70). Oil on panel. 23.0 x 17.0 cm. *91.264.12. Antwerp, Belgium. Apr. 28, '90.

647 VINCKBOONS, David, Attr. to (1576 -1629). *Country Fair at Oudenaarde.* Oil on canvas. 107.0 x 145.0 cm. *91.264.24. Antwerp, Belgium. Apr. 28, '90.

648 WOUTERS, Frans (1612-59) and UDEN, Lucas van (1595-1672). *The Drunken Silenus* or *The Triumph of Bacchus.* Oil on panel. 24.0 x 35.0 cm. *91.264.29. Antwerp, Belgium. Apr. 28, '90.

Flemish, 19th Century

649 COCK, Cesar de (1823-1904). *A Woman Near the Water.* Oil on canvas. Signed: Cesar de Cock. 91.264.6. Antwerp, Belgium. Apr. 28, '90.

650 DAMME, F. van (b. 1860). *View of the Scheldt.* Oil on panel. Signed: Frans van Damme. 91.264.1. Antwerp, Belgium. Apr. 28 '90.

French, 18th Century

651 LEPICIÉ, Michel-Nicolas-Bernard, Attr. to (1735-84). *A Warrior Surprised by a Nymph.* *91.264.18. Antwerp, Belgium. Apr. 28, '90.

652 LEPICIÉ, Michel-Nicolas-Bernard, Attr. to (1735-84). *The Surprised Couple.* Oil on panel. 36.0 x 47.0 cm. Signed in 1/1: Michel-Nicolas Lepicié. *91.264.25. Antwerp, Belgium. Apr. 28, '90.

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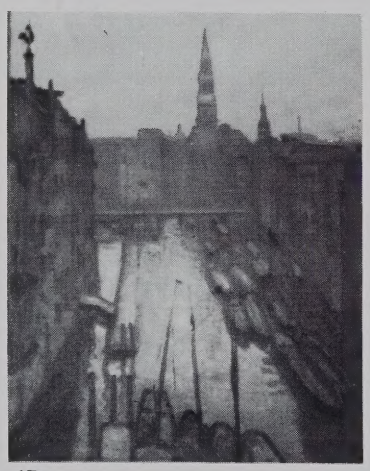

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French, l9th Century

653 LUCE, Maximilien (1858-1941). *Still Life of a Jardinière with Flowers.* Oil on canvas. 45.7 x 63.5 cm. Signed in 1/1. *91.276.26. New York , NY. Jan. 1, '89.

654 MARQUET, Albert (1875-1947). *Barges at High Water in the Seine.* Oil on canvas. 34.3 x 40.6 cm. Signed in 1/1. Notre Dame cathedral in the background. *91.276.28. New York, NY. Jan. 1, '89.

655 MARQUET, Albert (1875-1947). *Les Docks - Hambourg*, 1909. Oil on canvas. 63.5 x 53.3 cm. Signed 1/1. *91.276.27. New York, NY. Jan. 1, '89.

656 ROBIE, Jean Baptiste (1821-1910). *Still Life of Flowers and Fruit.* Oil on canvas? Flowers in a white oval vase with a blue design standing on a table with peaches, grapes, and almonds lying in front of it. *91.267.2. St. Genesius Rode, Belgium. Jan. 4, '91.

657 SIGNAC, Paul (1863-1935). *Constantinople*, 1907. Watercolor on paper? 24.1 x 30.5 cm. Signed. A view of a sailing vessel. *91.276.29. New York, NY. Jan. 1, '89.

658 VALTAT, Louis (1869-1952). *Summer Landscape.* Oil on canvas. 61.0 x 71.1 cm. Signed. *91.276.31. New York, NY. Jan. 1, '89.

659 VILLON, Jacques (1875-1963). *Impressionist Portrait of a Shakespearean Character.* Oil on canvas. 53.3 x 64.8 cm. Signed in 1/1. *91.276.35. New York, NY. Jan. 1, '89.

660 VILLON, Jacques (1875-1963). *Russian Dancer.* Oil on canvas. 38.1 x 45.7 cm. Signed in 1/1. A seated figure of a woman wearing boots. *91.276.34. New York, NY. Jan. 1, '89.

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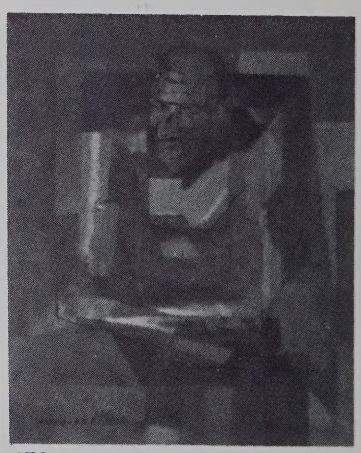

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French, 20th Century

661 DUFRESNE, Charles (1876-1934). *Horses and Figures - "Fantasy."* Oil on canvas. 30.5 x 39.4 cm. Signed. *91.276. 21. New York, NY. Jan. 1, '89.

662 FRIESZ, Émile-Othon (1879-1949). *Antwerp - View From a Balcony Overlooking the Harbor.* Oil on canvas. 30.5 x 43.2 cm. Signed. *91.276.23. New York, NY. Jan. 1, '89.

663 FRIESZ, Émile-Othon (1879-1949). *Landscape with Protruding Rocks.* Oil on canvas. 50.8 x 71.1 cm. Signed in l/r. *91.276.24. New York, NY. Jan. 1, '89.

664 LIPCHITZ, Jacques (1891-1973). *Study for "The Struggle."* Watercolor and gouache on paper. 58.4 x 55.9 cm. Signed in u/l. *91.276.25. New York, NY. Jan. 1, '89.

665 TERECHKOVITCH, Constantin (1902-78). *A Woman Wearing a Straw Hat, Seated on a Porch.* Oil on canvas. 63.5 x 76.2 cm. Signed in l/1. *91.276.30. New York, NY. Jan. 1, '89.

666 VLAMINCK, D., Attr. to. *Still-Life.* Oil on canvas. 60.0 x 50.0 cm. Signed in l/r: D. Vlaminck, and dated "87." *91.264.27. Antwerp, Belgium. Apr. 28, '90.

667 VLAMINCK, Maurice de (1876-1958). *Environs of Le Havre.* Oil on canvas. 54.6 x 63.5 cm. Signed in 1/1. A landscape with houses and a river. *91.276.33. New York, NY. Jan. 1, '89.

668 VLAMINCK, Maurice de (1876-1958). *The River.* Oil on canvas. 58.4 x 71.1 cm. Signed in l/r. The banks of a river lined with houses and trees. *91.276.32. New York , NY. Jan. 1, '89.

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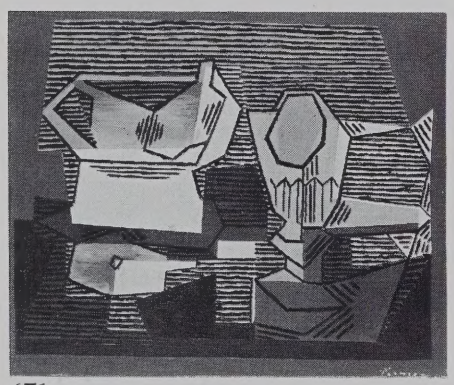

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Italian, 17th Century

669 CASTELLO, Valerio, Attr. to (1625-59). *Christ Attended by Two Angels*. Oil on canvas. 50.0 x 80.0 cm. *91.272.1. Sao Paulo, Brazil. Sep. 8, '90.

Japanese, 20th Century

670 FOUJITA, Tsuguharu (1886-1968). *Potato Girl*. Oil on canvas. 22.9 x 31.8 cm. Signed. *91.276.22. New York, NY. Jan. 1, '89.

Spanish, 20th Century

671 PICASSO, Pablo (1881-1973). *A Table with a Goblet*, 1922. Oil on canvas. 38.0 x 46.0 cm. Signed and dated in l/r. *91.259.1. Prague, Czecho-Slovakia. May 6, '91. *Recovered.*

672 PICASSO, Pablo (1881-1973). *Absinthe and Cards*, 1912. Oil on canvas. 33.0 x 27.0 cm. Signed on verso. *91.259.3. Prague, Czecho-Slovakia. May 6, '91. *Recovered.*

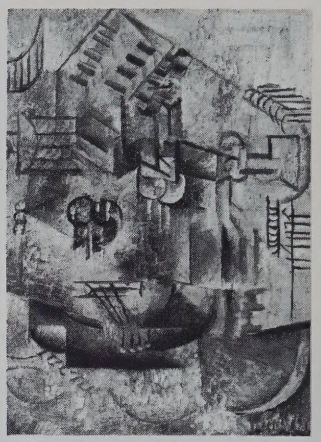
673 PICASSO, Pablo (1881-1973). *Mandolin and a Glass of Pernod*, 1911. Oil on canvas. 33.0 x 46.0 cm. Signed on verso. *91.259.4. Prague, Czecho-Slovakia. May 6, '91. *Recovered.*

674 PICASSO, Pablo (1881-1973). *Port of Cadaques*, 1910. Oil on canvas. 33.0 x 46.0 cm. Signed on verso. *91.259.2. Prague, Czecho-Slovakia. May 6, '91. *Recovered.*

Swiss, 18th Century

675 KAUFFMAN, Angelica (1741-1807). *Allegorical Scene (Jupiter on Mt. Olympus)*. Oil on canvas. 22.9 x 35.6 cm. Jupiter sitting on a boulder on Mt. Olympus with Leta at his feet and leaning against him; Hera in a chariot in the right background. *91.269.1. John Gray. Pensacola, FL. Jun. 11, '77. *Reward.*

676 KAUFFMAN, Angelica (1741-1807). *Self-Portralt*. Oil on canvas. 25.4 x 35.6 cm. A woman with dark hair swathed in a white scarf, and wearing a dark gown. *91.268.1. John Gray. Pensacola, FL. Aug. 15, '75. *Reward.*



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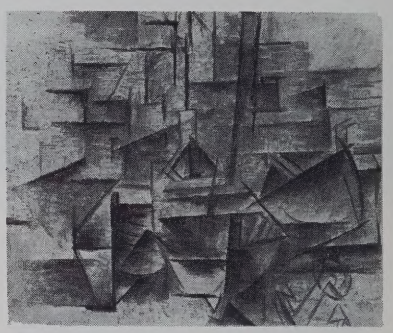

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Prints/Drawings

Dutch, 20th Century

677 ABEELEN VAN OS, Evelien M. *Amsterdam Changed 2*, 1980. Pen and ink on paper. 66.0 x 51.0 cm. Signed and dated "Evelien van Os 1980." *91.273.1. Amsterdam, The Netherlands. Nov. 14, '90.

678 HEENEMAN, Christiaan (b. 1924). *Silencio*. Monotype. 85.0 x 60.0 cm. Initialed in l/r. *91.273.2. Amsterdam, The Netherlands. Nov. 14, 90.

679 HEIDE, E. van der. *Seated Nude Woman*. Colored pencil on paper. 76.0 x 54.0 cm. Signed in l/r: "E.H." *91.273.3. Amsterdam, The Netherlands. Nov. 14, '90.

French, l9th Century

680 BONNARD, Pierre (1867-1947). *A Woman Seated at a Table*. Crayon on paper? 12.7 x 10.8 cm. Initialed "P.B." *91.276.20. New York, NY. Jan. 1, '89.

Sculpture

American, 20th Century

681 GROSS, Chaim (1904-91). *Three Figures Standing on a Horse*. Bronze. Ht. 62.2 cm. Signed. With a green patina. *91.276.7. New York, NY. Jan. 1, '89.

Belgian, 17th Century

682 Unknown. *Our Lady of Hastière*. Polychromed wood. Ht. 87.0 cm. *91.265.1. Hastière, Belgium. Mar. 3, '91.

Belgian, 18th Century

683 Unknown. *Saint Forannan*. Oak. Ht. 148.0 cm. *91.265.2. Hastière, Belgium. Mar. 3, '91.

684 Unknown. *Saint Perpetus*. Oak. Ht. 150.0 cm. *91.265.3. Hastière, Belgium. Mar. 3, '91.

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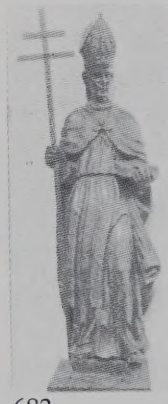

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685 Unknown. *Saint Peter.* Polychromed wood. Ht. 101.0 cm. *91.265.4. Hastière, Belgium. Mar. 3, '91.

French, l9th Century

686 BOURDELLE, Émile-Antoine (1861-1929). *A Figure in Flight.* Bronze. Ht. 33.0 cm. Inscribed: "C by Bourdelle." Stamped "A. Valsuani cire perdue" and numbered "V." *91.276.4. New York, NY. Jan. 1, '89.

687 BOURDELLE, Émile-Antoine (1861-1929). *A Standing Figure of a Woman.* Bronze. Ht. 62.2 cm. Inscribed with monogrammed signature. Bears the foundry mark: "CLEMENTI CIRE PERDUE." Numbered "III" and stamped "copyright by BOURDELLE." *91.276.5. New York, NY. Jan. 1, '89.

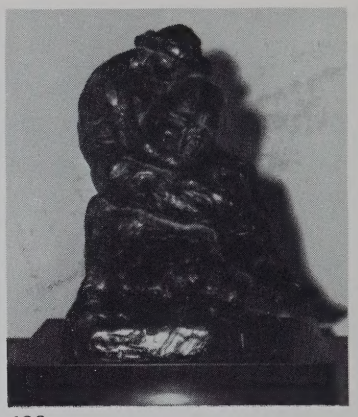
688 BOURDELLE, Émile-Antoine (1861-1929). *L'Hymne Interieur - A Seated Woman,* 1905. Bronze. Ht. 35.6 cm. Numbered: "no. 6." Stamped "copyright BY BOURDELLE." Inscribed with the artist's name and title and bears the foundry mark "Suisse Fondeur Paris." *91.276.6. New York, NY. Jan. 1, ' 89.

689 BOURDELLE, Émile-Antoine (1861-1929). *La Vie blessée.* Bronze. Ht. 40.6 cm. *91.276.2. New York, NY . Jan. 1, '89.

690 BOURDELLE, Émile-Antoine (1861-1929). *Woman Standing at a Fountain,* 1909. Bronze. Ht. 33.0 cm. Inscribed: "E. Antoine Bourdelle Sculptor" Numbered "II" and stamped with a monogrammed signature and the foundry mark: "VALSUANI CIRE PERDUE . " *91.276.3. New York, NY. Jan. 1, ' 89.

691 MAILLOL, Aristide (1861-1944). *Study for "La Mediterranée," A Nude Woman.* Ht. 17.8 cm. Signed. *91.276.14. New York, NY. Jan. 1, '89.

692 MAILLOL, Aristide (1861-1944). *Woman Looking Down at a Crab.* Bronze. Ht. 17.8 cm. Signed. *91.276.15. New York, NY. Jan. 1, '89.



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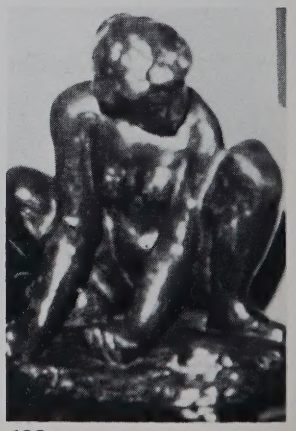

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French, 20th Century

693 LIPCHITZ, Jacques (1891-1973). *A Woman Praying*. Bronze. Ht. 21. 6 cm. Signed on the base. *91.276.9. New York, NY. Jan. 1, '89.

694 LIPCHITZ, Jacques (1891-1973). *Hagar in the Desert*. Bronze. Ht. 31. 8 cm. With green patina . *91.276.13. New York, NY. Jan. 1, '89.

695 LIPCHITZ, Jacques (1891-1973). *Justice*, 1964. Bronze. Ht. 53.3 cm. Signed. Marked with the artist's thumbprint and numbered "2/7." The work is a final study for "Bellerophon Taming Pegasus," a work commissioned by Columbia University Law School of New York City. *91.276.11. New York, NY. Jan. 1, '89.

696 LIPCHITZ, Jacques (1891-1973). *Sacrifice*, 1962. Bronze. Ht. 39.4 cm. Signed. Marked with the artist's thumbprint and numbered "7/7." Bears the foundry mark: "Modern Art Foundry, NY." With a dark brown patina. This work is a study for part of the "Our Tree of Life" in Mt. Scopas, Jerusalem, and probably depicts the sacrifice of Isaac. *91.276.12. New York, NY. Jan. 1, '89.

697 LIPCHITZ, Jacques (1891-1973). *Woman with a Guitar*, 1925. Bronze. 25.4 x 25.4 cm. Inscribed "Lipchitz, 2/7" and marked with a thumbprint. Cubist relief, with a dark brown patina . *91.276.10. New York, NY. Jan. 1, '89.

698 RICHIER, Germaine (1904-59). *La Sauterelle*. Bronze. Ht. 50.8 cm. Signed. A male figure posed in a grasshopper position. With a dark brown patina. * 91.276.17. New York, NY. Jan. 1, '89.

699 RICHIER, Germaine (1904-59). *Le Mante (The Mantis)*. Bronze. Ht. 62.2 cm. Signed. *91.276.19. New York, NY. Jan. 1, '89.

700 RICHIER, Germaine (1904-59). *Running Man*. Bronze. Ht. 119. 4 cm. Signed. With a brown and green patina. 91.276.18. New York, NY. Jan. 1, '89.

Italian, 20th Century

701 GIACOMETTI, Alberto (1901-66). *A Woman*, 1926. Bronze. 17.8 x 35.6 cm. Signed. Modeled in low relief. Numbered "2/6," and stamped with the foundry mark: "Suisse Fondeur Paris." *91.276.8. New York, NY. Jan. 1, '89.

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Decorative Arts

702

703

Russian 20th Century

702 ARCHIPENKO, Alexander (1887-1964). *Woman, Hand on Hip.* Bronze. 50.8 x 12.7 x 10.2 cm. Edition: no. 1/8 F. *91.258.1. New York, NY. May 1, '91.

Spanish, 20th Century

703 PINEDA, Mariana. *The Accusative.* Bronze. Ht. 43.2 cm. Signed on the base. With a green patina. *91.276.16. New York, NY. Jan. 1, '89.

704

705

Candlesticks

French, 19th Century

704 Lamp, 1870. Glass and gilt bronze. Ht. 33.0 cm. In the form of a miniature street lamp with blue and green glass panels and suspended from an arched bracket, the fluted standard with an ormolu cap and base with shell design, the hexagonal plinth with an ormolu base. *91.256.1. New York, NY. May 20, '91.

Ceramics, Pottery, Porcelain

English, 19th Century

705 Pair of Derby urns, 1850. Hard paste porcelain. Ht. 59.7 cm. Of tapering octagonal form with applied handles and domed lid with a gilded pineapple finial, the body and the lid decorated in a foliate gilt design on a green ground with bands of similar decoration in gilt on the hexagonal base. *91.263.1. New York, NY. May 30, '91.

Ethnographic Objects

706

Objects of Art

African, 19th Century

706 Fang Tribe. Seated female figure. Wood. Ht. 41.9 cm. Has a dark brown patina. *91.276.1. New York, NY. Jan. 1, '89.

Miscellaneous Objects

Musical Instruments

Italian, 17th Century

707 RUGGIERI, Giovanni Battista. Violin. Wood. Bears a label on the inside inscribed: "Cremonesis Faciebet Anno 1675." 91.266.2. Buenos Aires, Argentina. Sep. 15, '89.

Italian 18th Century

708 STRADIVARIUS, Antonio. Violin. Wood. Bears the label inside with the inscription: "Antonius Stradivarius - Cremonesis Faciebet Anno - 173(?)." Also bears a mark composed of a circle with a cross inside and the letters "I", "H," and "S" with "Christ Saving Humanity" in Latin. 91.266.1. Buenos Aires, Argentina. Sep. 15, '89.

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"Bierstadt" painting, the subject of controversy among experts.